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ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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GENERAL AND MISCELLANEOUS

BULGARIA.—Recent Discoveries.—In *Arch. Anz.* 1915, cols. 218–235 (13 figs.) B. FILOW gives a summary of recent archaeological finds in Bulgaria. In a neolithic settlement on the hill Kajadermen, near Shumen, similar in character to that on the hill Denef, near Salmanovo, there were found a large clay model of a rectangular house with pitch-roof and round openings for windows and doors, and a vessel in the form of a four-footed animal with wide-open mouth. On the floor of one house the hearth and a hand mill with movable stones for grinding were found. Several early Christian churches have been excavated and they show some peculiarities of plan, such as a “horseshoe” apse, that are found in churches of Asia Minor. On the side of the Red Church near Perushtitza there are two churches, one above the other. Among the single finds there may be mentioned: votive reliefs to Hera and the Thracian Horseman on which the latter is called ἵππος; about a dozen pieces of Roman jewelry, necklaces, armlets, etc. of gold and semi-precious stones, found in a child’s coffin, some of which are very fine work and certainly imported; a marble relief of a Roman doorway with arched opening between pillars which support an architrave and pediment; parts of a bronze tripod with figures of Silenus and busts of Dionysus; a bronze statuette of Venus, 19 in. high, nude, drying her hair, excellent work, from Ratiariae; a curious Roman gravestone with tripod and heraldic dolphins in relief and a huge pine cone on top; two terracotta facing-tiles with Medusa heads and anthemions, from a large building of the fifth century B.C.; about 200 gold coins of Justin and Justinian; silver coins of Alexander the Great, Philip III, and Antiochus I, and Roman

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Professor SIDNEY N. DEANE, Professor HAROLD N. FOWLER, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor ARTHUR L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1919, but the publication of summaries of articles in foreign periodicals not received during the war is begun.

For an explanation of the abbreviations, see pp. 118–119.

denarii of the first and second centuries. A tentative reading of the recently discovered Thracian inscription makes the dedicator one of the Tilataei, Τιλатаῖοι, of Thucydides.

ELAEUS.—Excavation of the Necropolis.—During the Gallipoli campaign of 1915 French entrenching operations opened a necropolis on the hill at Eskihissarlik near the mouth of the Dardanelles. Systematic exploration, often under fire, was carried on from July 8 to September 30. The results are set forth in detail in *B. C. H.* XXXIX, 1915, pp. 135–240 (12 pls.; 10 figs.) by J. CHAMONARD, E. DHORME, and F. COURBY, while a brief account of a later campaign from October 7 to December 12 is given by Lieutenant J. LEUNE. Extracts from two letters by Dr. LEUTHREAU are appended. The necropolis must have belonged to the Athenian colony, Elaeus, the site of which is thus fixed at the point chosen by Choiseul-Gouffier. The burials were generally in stone sarcophagi; less often in large pithoi. Both sarcophagi and pithoi were completely covered by earth. If stelae were erected, they have disappeared. The necropolis was in use at the end of the sixth and during the fifth century. Some of the tombs were reused in the third or second century. In the first campaign 38 sarcophagi and 18 pithoi were uncovered. A complete inventory of the contents is given. There is also a brief list of the contents of nine pithoi found in the second campaign. The objects buried were chiefly small vases of clay and glass, terracotta statuettes, ornaments, some lamps, and a few tools. The earlier vases were Attic, the later from Asia Minor.

MACEDONIA AND THRACE.—Inscriptions.—In *B. C. H.* XXXVII, 1913, pp. 84–154 (17 figs.) C. AVEZOU and C. PICARD publish fifty-two inscriptions collected in Macedonia and Thrace in 1911–1912. The first group (34) was then in the museum established by the Turks in the school Sultanieh in Salonica. It includes a very fragmentary letter of M. Aurelius and L. Verus dated in 165 A.D., an edict of an imperial magistrate, dedications, and sepulchral inscriptions, many of the latter accompanied by reliefs. Two stones bear the Thracian horseman, and three the symbolic raised hands. One inscription seems to refer to a Mithraic cult, and another to the cult of oriental deities, among whom is Hermanubis, whose name appears here for the first time in an inscription. The other inscriptions are from Abdera (10), including a stele with four decrees of the second century B.C.,—one of proxeny and three in honor of Romans,—Maronea (6), and Trajanopolis ad Hebrum (3). *Ibid.* p. 447, the authors add notes to their article. *Ibid.* XXXVIII, 1914, pp. 63–70, M. HOLLEAUX comments on two of the decrees in honor of Romans from Abdera, and suggests modifications in the restorations of the editors.

NECROLOGY.—A List of Deaths.—In *R. Arch.* IX, 1919, p. 397, X, records the death of a number of German archaeologists in addition to those (Conze, Helbig, etc.) already mentioned since 1914. They are H. Latterman (August 6, 1914); H. Kohl (September 24, 1914); S. Sudhaus (November 22, 1914); K. Hadaczek (December 19, 1914); C. Klügmann (January 18, 1915); R. Wunsch (May 17, 1915); G. Loeschke (November 26, 1915); F. Hauser (February 20, 1917); Botho Graef (April 9, 1917); G. Körte (August 17, 1917); Hermann Winnefeld (April 30, 1918); and the following, the dates of whose death are not given: E. Borrmann, D. Fimmen, K. Körber, M. Meurer, F. Ohlenschläger, M. Ohnefalsch-Richter, H. von Rohden, A. Schöne, P. Weizsäcker, A. Mahler, G. Pollak, S. Wide (Sweden). The names of the following

orientalists and biblical scholars are added: R. B. Brünnow (United States), F. Fita (Spain), Eb. Nestle, R. Gregory, H. von Soden (Germany).

Clarence Bicknell.—Born near London in 1842, Clarence Bicknell died in Italy July 17, 1918. Primarily a botanist, he was greatly interested in the rock-cuttings of the Maritime Alps. His *Guide to the Prehistoric Rock Engravings of the Italian Maritime Alps* appeared in 1913 (Bordighera; 46 pls.). He left his archaeological museum to the town of Bordighera, other collections to the University of Genoa. (S. R., *R. Arch.* IX, 1919, p. 394; cf. *B. Pal. It.* 1918, p. 140.)

Xavier Charmes.—Xavier Charmes, born at Aurillac November 23, 1849, died at Paris May 5, 1919. Not an archaeologist by profession, but engaged in the administration of public instruction, he was chiefly instrumental in the reform of the Comité des Travaux historiques et scientifiques and the creation of the French institute of archaeology at Cairo, the permanent mission in Tunisia, and the mission in Susiana. (S. R., *R. Arch.* IX, 1919, pp. 392 f.)

Victor Commont.—Born at Péronne in 1866, Victor Commont, professor in the normal school at Amiens, died at Abbeville, April 4, 1918. He was devoted to geology, palaeontology, and prehistoric antiquity. His numerous articles on these subjects are scattered in various publications. (S. R., *R. Arch.* IX, 1919, p. 197.)

Gustavo Frizzoni.—Gustavo Frizzoni was born at Bergamo August 11, 1840, and died at Milan, February 10, 1919. He was a protégé and follower of Morelli, whose works he edited. He was the author of numerous articles, some of which were collected in a volume, *Arte italiana del Rinascimento* (1891), and a catalogue of the galleries of Bergamo. He left a fine collection of early paintings. (S. R., *R. Arch.* IX, 1919, p. 395.)

Georges Lafenestre.—Born at Orléans, educated at Paris, Georges Lafenestre died at Bourg-la-Reine, March 19, 1919, at the age of 82 years. He had been successively conservator of paintings at the Louvre, professor in the École du Louvre, then at the Collège de France, member of the Académie des Beaux-Arts, and conservator of the Musée Condé at Chantilly. He was primarily a poet, but also a critic of art possessed of wide knowledge and excellent taste. He was the author of illustrated works on Titian, Fouquet, Italian painting (his best work, but not completed) and St. Francis. His articles on French and Italian *primitifs*, his numerous *Salons*, and the series *La Peinture en Europe* (in collaboration with Eugène Richtenberger) all testify to his taste and knowledge; but he lacked scientific education, and he made no important discoveries. (S. R., *R. Arch.* IX, 1919, p. 396.)

Luigi Misciatelli.—The accomplished and courteous prefect of the apostolic palaces (since 1905), Mgr. Luigi Misciatelli, to whom are due several improvements in the arrangement of the collections in the Vatican, died at Rome, October 21, 1918, at the age of 67 years. (X., *R. Arch.* IX, 1919, p. 395.)

W. Max Mueller.—Professor W. Max Mueller, Assistant Professor of Egyptology at the University of Pennsylvania and also Professor at the Philadelphia Divinity School, died of heart failure in the surf at Wildwood Crest, New Jersey, July 12, 1919. He was born at Gleisenberg, Germany, May 15, 1862, studied at the Universities of Erlangen, Leipzig, Berlin, and Munich, receiving the degree of Ph.D. at Leipzig. He published a large number of articles on Egypt and Western Asia, and the following books: *Asien und Europa*

(1893); *Die Liebespoesie der Alten Aegypter* (1899); *Egyptological Researches*, 3 vols. (1906-1919) published by the Carnegie Institution as the result of three trips to Egypt; *Egyptian Mythology* (1918). He left much important material in manuscript—*W.N.B.*

Charles Fairfax Murray.—The great English connoisseur and constant benefactor of the Fitzwilliam Museum at Cambridge, Charles Fairfax Murray, died January 25, 1919. (*S. R.*, *R. Arch.* IX, 1919, p. 395.)

Giuseppe Pellegrini.—On December 2, 1918, Professor Giuseppe Pellegrini died at Este from fever contracted while working at a Bronze Age site at Fenilletto. He was born at Loreto, March 10, 1866, and studied at the University of Bologna. He was at different times connected with the museums of Bologna, Florence, Naples, and Ancona, and since 1907 was Professor of Archaeology at the University of Padua. He took part in many excavations and published many archaeological papers, especially in *Not. Scav.* (*F. BARNABET, Not. Scav.* XV, 1919, pp. 207-209).

Charles Ravaisson-Mollien.—Charles Ravaisson-Mollien died in May, 1919. He had been conservator adjunct of ancient sculpture in the Louvre. He had studied carefully the ancient statues, and was the author of most of the labels on the pedestals. He also published (six folio volumes, 1880-1891) the manuscripts of Leonardo da Vinci in the Louvre. He was the author of a limited number of articles in the *R. Arch.* and other periodicals. (*S. R.*, *R. Arch.* IX, 1919, p. 394.)

Adolphe-Joseph Reinach.—In *R. Arch.* IX, 1919, pp. 191-193, is a notice by SOLOMON REINACH of his nephew, Adolphe-Joseph Reinach, who fell in battle, August 30, 1914. Born at Paris in 1887, he took advantage of all possible opportunities for education. As a member of the School at Athens he showed unusual ability. The list of his writings, which is included in the notice, is evidence of remarkable fertility of thought, not merely of exceptional industry. His death is a great loss to classical scholarship.

Pierre-Henri Requin.—The Abbé Requin, conservator of the Museum of the Popes, at Avignon, died toward the end of 1917. He made important discoveries relating to the history of art in the county of Venaissin during the Renaissance. He was the author of a *Histoire de la faïence de Moustiers* (only Vol. I) and a *Dictionnaire des artistes comtadins*. (X, *R. Arch.* IX, 1919, p. 394.)

Teresio Rivoira.—One of the most original of writers on architecture, Teresio Rivoira, died March 3, 1919, at the age of 68 years. His great work, *Architettura Lombarda*, appeared in 1901 and was translated into English by G. M. Rushforth (1910). Rivoira finds the origin of the mediaeval architecture of western Europe not in the East, but in Rome and northern Italy. In 1914 he published his *Architettura Musulmana*, and at the time of his death was finishing a general history of architecture in Italy to the seventeenth century. (*Mrs. EUGÉNIE STRONG, London Times, Literary Supplement*, March 27, 1919; *R. Arch.* IX, 1919, p. 396.)

Antoine Héron de Villefosse.—In *R. Arch.* IX, 1919, pp. 381-390, is an obituary notice of Héron de Villefosse by S. REINACH, with a selected list of his most important writings. Antoine-Marie-Albert Héron de Villefosse was born December 8, 1845, and died June 15, 1919, at Paris. Upon leaving the École de Chartes in 1869 he was made attaché in the department of antiquities of the Louvre. He became conservator in 1886 and retired with the title of

director in 1918. He was active in caring for the treasures of the Louvre in 1871 and also in the great war of 1914-1918. His activity as epigraphist and scholar was great in France and in the African colonies. He was honored by learned societies and the government, not only in France, but in other countries as well. His writings are numerous and important, lacking perhaps in creative imagination, but scholarly, accurate, and sound. The unfortunate purchase of the "tiara of Saitaphernes" is almost the only error he committed in his long and beneficent career.

PAPHOS.—A Tetradrachm of Nicocles of Paphos.—In *Num. Chron.* 1919, pp. 64-65 (fig.) E. T. NEWELL records the discovery (by F. M. Endicott) of the name ΝΙΚΟΚΛΕΟΥΣ (doubtless the famous king of Paphos) engraved in minute letters on the locks of the lion-skin headdress of Heracles on a coin of the Alexander-type. This should be the first instance of any ruler except Alexander himself, or his immediate successor, Philip III, venturing to put his own name in full upon coins of this type. It was doubtless an early assertion by the Paphian monarch of his independence.

PERINTHUS AND SELYMBRIA.—A Collection of Antiquities.—A catalogue of the stone monuments belonging to A Stamoulis of Silivri, the ancient Selymbria, is published by G. SEURE in *B. C. H.* XXXVI, 1912, pp. 534-641 (51 figs.). The collection has been gradually gathered since 1859, and is almost wholly composed of objects from the region on the Propontis about Perinthus and Selymbria. It has small artistic value, but is important from the unity of provenience. There is very little from pre-Roman times and nearly one-fourth of the monuments are Byzantine. They are divided into five groups: monumental sculpture; honorary and official monuments; votive monuments, including fifteen examples of the Thracian horseman; sepulchral monuments; indeterminate fragments. There are in all 106 numbers. All the sculpture and the more important inscriptions are reproduced, and a full bibliography is given for those previously published, about one-fourth of the whole. The bronzes and seals have been reserved by the owner for publication by a society in Constantinople.

ROUMANIA.—Recent Discoveries.—In *Arch. Anz.* 1915, cols. 236-270 (19 figs.) V. PÂRVAN publishes plans and photographs of the Roman camps at Ulmetum and Histria (Istriopolis) with a number of the more important Greek and Latin inscriptions, dating from the first to the sixth century, which illustrate history and antiquities. At Costanza also much has been learned by recent excavations about the ancient Tomi. The Greek colony of Histria was placed, like that at Syracuse, upon an island close to a peninsula. Among the recent single finds, most of which are in the National Museum at Bucharest, are a marble head from a Roman portrait statue, of heroic size, from Silistra (Durostorum) and a new piece of the Aristagoras inscription from Histria, which names further public honors and shows that the whole document was longer than has been supposed.

THRACIAN CHERSONESE.—Recent Discoveries.—In *B. C. H.* XXXVI, 1912, pp. 275-352 (2 pls.; 21 figs.) C. PICARD and A. J. REINACH publish the results of a visit in 1910 to the Thracian Chersonese and the islands of Imbros, Lemnos, and Samothrace. The route led through Sestos, Koila, Madytos, and Elaeus in the Chersonese. One Latin and six Greek inscriptions are published and a number of small objects described. On Imbros and Lemnos details

supplementary to the collections of Friedrich are noted, including additional inscriptions. The most important of these is an archaic Attic inscription of the first quarter of the fifth century which seems to prove the presence of Athenian cleruchs on the island before 476 B.C. On Samothrace the site of the Nike was examined, but no excavation was attempted. *Ibid.* p. 670, the authors add a number of minor corrections.

SYRIA AND PALESTINE

JERUSALEM.—A Small Graeco-Roman Treasure.—In *C. R. Acad. Insc.* 1919, pp. 382-386 (fig.) S. REINACH publishes the contents of a sarcophagus recently presented to the Louvre. It was discovered in December 1899 with three other sarcophagi while the foundations were being dug for a storehouse near the school of the Israel Alliance at Jerusalem. The others had been plundered, but this was intact and contained the skeleton of a woman and the following objects: 1, two pieces of a long plain gold band which probably served as a headband; 2, a gold button ornamented with the head of Medusa; 3, a gold necklace with clasp, consisting of two garnets set in gold and twenty-six others cut in the shape of flattened double cones; 4, a gold pendant in the shape of a ring to which were attached a key, a tiny amphora, a basket, a lamp, and a pomegranate, all of gold; 5, a gold ring with a youthful male head cut on the seal; 6, three pieces of a silver vase; 7, a piece of coarse red pottery. The garnets of the necklace are Syrian. The contents of this tomb have been kept in hiding since their discovery. The objects are all Graeco-Roman.

ASIA MINOR

AEOLIS AND IONIA.—Inscriptions.—In *B. C. H.* XXXVII, 1913, pp. 155-246 (8 figs.) A. PLASSART and C. PICARD publish or discuss fifty-three inscriptions studied during a trip in Asia Minor in 1912. The stones are from Cyne and Myrina in Aeolis, and Clazomenae, Teos, Chios, Colophon, Notion, and Smyrna in Ionia. Thirty-two are published for the first time; the texts of the others are corrected or explained. Among the new texts are a considerable fragment of a law and two decrees of proxeny in Aeolic from Cyne; part of a lease from Clazomenae; a fragment of a *lex sacra* from Chios concerning the distribution of the parts of the victim; and a fragment of an honorary decree from Colophon, which gives for the first time the formulae there used. *Ibid.* pp. 448-449, the authors add notes and corrections, and J. KEIL identifies a fragment as part of the sacrificial calendar of Erythrae, two fragments of which were already known.

CNIDIAN CHERSONESE.—Inscriptions.—In *B. C. H.* XXXVI, 1912, pp. 529-533 (fig.) N. D. CHABRIARAS publishes eight more short inscriptions from the Cnidian Chersonese (see *Ibid.* XXXIV, 1910, pp. 428 ff.; *A. J. A.* XV, 1911, p. 410). One is on a small cup, the others are sepulchral, so far as their nature can be made out. *Ibid.* p. 667, J. HATZFELD adds a note to show that an inscription in the first article contains the name of C. Julius Theopompus, a Cnidian who obtained the *civitas libera* for his fellow-citizens from Caesar in 48 B.C.

COLOPHON.—The Sanctuary of Apollo Clarius.—In 1904 and 1907 trial excavations were conducted near the site of Colophon and the oracle of Apollo

Clarius. In 1913 the work was resumed with the aid of the French School at Athens, and in *B. C. H.* XXXIX, 1915, pp. 33-52 (2 pls.; 5 figs.) T. MACRIDY-BEY and C. PICARD summarize the results of the short campaign. Work was confined to the spot which was supposed to mark the site of the temple, but the building turned out to be merely the Propylaea, which were adjoined by a large exedra. The Propylaea were prostyle with four columns on the outside, and distyle *in antis* inside the temenos. There were three entrances in the central wall. About 125 inscriptions were found, the majority *in situ*. They are chiefly the records of the delegations sent to consult the oracle from many cities, for the most part in Asia Minor. The oracular grotto in the neighboring hills was also explored, and yielded pottery extending from primitive sherds such as are found in Troy I to Attic, Hellenistic, and Roman wares.

DASCYLIIUM.—**Graeco-Persian Reliefs.**—In *B. C. H.* XXXVII, 1913, pp. 340-357 (2 pls.; 8 figs.) T. MACRIDY publishes three fragmentary reliefs found in 1907 and 1910 at Erghili near Panderma, in the region where Munro places the ancient Dascylium. The first represents in front a procession of three women on horseback with two attendants on foot, with apparently a similar group on the left end, and Persian horsemen on the right. The second shows a Persian sacrifice, and the third another procession of Persian horsemen, differing somewhat in style from the first relief. In spite of these stylistic differences it seems clear that we have here the work of Greek artists under Persian influence, executed during the last part of the fifth century, probably for the satrap residing at Dascylium. *Ibid.* p. 358, the author publishes a Hellenistic relief, representing a funeral banquet, with a fragmentary inscription from the same neighborhood.

RHODES.—**New Stamps from Amphorae.**—In *B. C. H.* XXXVIII, 1914, pp. 300-326, J. PARIS publishes 262 stamps from amphorae in the collection of the *Scolasticat des Frères des Écoles chrétiennes* at Rhodes, with brief notes. He also calls attention to certain synchronisms between the names of makers and of magistrates established by Rhodian stamps found in Athens and in Palestine.

GREECE

GREEK ARCHAEOLOGY IN 1914.—A summary of recent archaeological work in Greek lands was published by G. KARO in *Arch. Anz.* 1915, cols. 177-217. A large part of the work, both on new sites and in further study of old ones, was done by Greek officials and explorers and is reported in Πρακτικά, 'Αρχ. 'Εφ. and the new 'Αρχαιολογικὸν Δελτίον. In Athens, the Odeum of Pericles, southeast of the Acropolis and near the precinct of Dionysus, has been thoroughly studied (see *A. J. A.* XIX, 1915, pp. 345 f.; XX, 1916, pp. 360 f.). The old mosque near the Library of Hadrian has been converted into a Byzantine museum. Some work was done by the Germans in excavating the region of the Ceramicus outside of the Dipylon gate (see *A. J. A.* XX, 1916, pp. 361 f.). On the Acropolis, the construction of the Nike temple and the arrangement of its frieze have been further studied; part of the eastern portico of the Propylaea, including the roof, has been rebuilt with the original stones; the two museums have been rearranged, connected, and a large number of pre-Persian votive bronzes put on exhibition, as well as some clay vessels and lamps. An inscription dated 276/5 B.C., found in the precinct of Artemis in Salamis, is a decree

of the worshippers of Bendis, similar to one already known, of the year 249/8. The name *Ῥεθμός* is noticeable. At **Sunium** a part of the roof and pediment of the temple of Poseidon has been rebuilt and the date fixed as soon after 450 B.C. In **Boeotia**, at the Ptoan sanctuary of Apollo, much has been ascertained of the history of the place and the construction of the temple. Originally of wood in the time of the archaic statues, it was rebuilt of poros stone with terracotta trimmings in the period 550–500, perhaps by the Pisistratidae; destroyed by the soldiers of Alexander the Great it was again rebuilt on the old plan by Cassander in 316. It was hexastyle with very long cella and no opisthodomos. At **Thebes** a woman's grave of the third century B.C. with its furnishings intact has been found. A herm of Heracles of the same period, with a curious metrical inscription was found at **Thespiae**. In **Eretria** a small temple *in antis*, dedicated to Isis and associated divinities was found in the area inside of an insula of houses. It belonged to a colony of Egyptian merchants settled there. The local museums at Chalcis, Tanagra, Thebes, and other places have been much improved by repairing and rearranging the objects exhibited, bringing others out of storage and in general systematizing the work. At **Orchomenos** the side chamber of the beehive tomb with the famous spiral net pattern has been reconstructed with the original stones, the thin facing slabs of the walls, also ornamented in relief, alone being too much broken to be set up. At **Demetrias** in Thessaly inscriptions and many terracotta statuettes, mostly of the type of the Praxitelean Aphrodite were found in the sanctuary of Pasierata, who is thus shown to have been identical with Aphrodite, not with Artemis. The cult originated in Pagasae and was transferred to Demetrias with the inhabitants. The graves to which the painted stelae belonged, all later than 250 B.C., were found underneath still later Roman graves. The painted stelae themselves have been rearranged in the museum at Volo. At **Dimini** two beehive tombs were opened and found to contain skeletons, geometric pottery, and other objects. In Macedonia, the ruins of the ancient capital **Pella**, have been explored. There are some underground rock-cut chambers, also a large house built in Hellenistic times and burnt down about the time of the Roman occupation in 168 B.C. The coins date from Philip II to the Romans. Not much has been found at **Salonica**, but some late Roman graves yielded brightly painted terracotta figurines, coins, and two Charon's pennies of gold. Of the fragments of sculpture gathered in the local museum, a small statue of Hermes with the ram and an archaistic relief of a girl may be noticed. At **Dion**, a street, a theatre, a temple, and a paved agora have been found, and many inscriptions including a document of Philip V, a hymn to Asclepius, and both Greek and Roman grave-stones. At **Philippi** the French have excavated the necropolis and the theatre. The latter, the oldest part of which is of the time of Philip II, is very large and has the orchestra lower than the front row of seats. Among the inscriptions is a dedication to Isis made by a "*medicus ex imperio pro salute coloniae Iuliae Philippensis*." The worship of Sylvanus is also recorded. In the newly liberated part of **Epirus** a small amount of work was done in 1914, and some inscriptions were published. Two very ancient Christian churches in Nicopolis were excavated and identified. At **Thermon** in Aetolia two distinct strata of remains are found below that of the seventh century temple. The lowest is a settlement, of the second millennium B.C., of round and elliptical houses with one

triangular house, containing Mycenaean and local pottery and no iron. Above it is a thick layer of the débris of sacrifices mixed with geometric sherds and bronzes and a few iron weapons. This definitely establishes the sequence of the Mycenaean Bronze Age and the geometric Iron Age. The stratification and many of the objects found are like those at Olympia, but here the continuity has not been broken by an inundation such as buried the older remains there. Two of the largest elliptical buildings (22 m. and 21.5 m. long) are divided by cross walls into three chambers, and one of them has the stone bases for an exterior ring of columns, perhaps not an original part of the building but still the oldest known example of this feature. This building was standing until toward the year 600 B.C. when it was succeeded by a rectangular temple of the same dimensions, the oldest temple of Apollo. Of the buildings under the temple one was probably the palace of the second millennium B.C. and the next one, of the beginning of the first millennium, was built after the revolution which drove out most of the royal families from Greece, and was the oldest temple in Greece. It is at least the oldest well-preserved building of the geometric period. At **Corfu** remains were found of a sixth century house having an inner court surrounded by a Doric colonnade. At **Cephalonia** a second rock-cut tomb has been opened, and small articles of gold, bronze, and glass and late Mycenaean pottery found. Graves of the fifth and following centuries contained few remains of the original furnishings. Terracottas and other objects from a temple of which the foundations have not been found, show a dependence upon Elis, at least in the fourth century. At **Olympia** the German Institute has repaired and improved the museum building. The channel of the Cladeus has been regulated and a great deal has been done, especially in the northeast part of the site, in clearing up the scattered fragments of stone and placing them, so far as possible, in or near the buildings to which they belong. It was hoped to finish the Altis in 1915. At **Nauplia** a museum has been established in the old mosque and objects found at Tiryns brought there. Excavations on the island of **Cythera** have yielded pottery of the second and third Late Minoan periods, and a steatite vase with engraved spiral net pattern. Further exploration here is expected to furnish some missing links between Minoan and Mycenaean—*island and mainland*—art and culture. In **Crete** an important beehive tomb was opened at **Platanos**, southwest of **Gortyna**, which showed in the lowest stratum burnt offerings and gold and copper articles, but no evidence of cremation of bodies. In an upper stratum were unburned bodies and a rich treasure of offerings of gold, copper, ivory, and stone. Some have analogies in early dynastic Egyptian remains and many of the stone vases resemble in fineness and beauty, the art of **Mochlos**. At **Gurnes**, southeast of **Cnossus**, were graves of the transition between Early and Middle Minoan and some rough hand-made pots not like anything else known in Minoan art. At **Psychro**, near the cave which has been wrongly called the Dictæan grotto of Zeus, the British School has excavated a small Minoan town of Late Minoan I-III, which has the best preserved town plan that has been found. There are groups of houses on three sides of an open square. Archaic Greek remains lie above the Minoan, but entirely separated, as by a period of desolation between the two occupations. A beehive tomb is in the necropolis. Some excavation has been begun in Western Crete, at **Rhathymnos**, at **Atrepas** (children's graves of L. M. III, with the bodies in earthen jars and offerings of

small vases), at **Axos** (some 200 terracottas from a sanctuary of Demeter, ranging from the fifth century to Roman times), and at **Eleutherna**, where an ancient stone bridge with a pitch of 45° is still in use. In a necropolis of the sixth and fifth centuries in **Chios** the burials are in terracotta sarcophagi shaped like those of Clazomenae but unpainted. At **Phanae**, on the southern point of the island, some 50 Chian silver coins were found and the peribolos wall of a precinct of Apollo. The earlier seventh century temple has disappeared, but there are remains of the temple of 550-500, which was left unfinished like the Heraeum at Samos. This is a promising field for future work. Details of an elaborate small Ionic temple much like the Treasury of the Ionians at Delphi were found in the neighboring village of Pyrgi. The French have been active at Delphi, Delos, and Thasos, as well as in Macedonia.

ARGOS.—**The Treaty between Cnossus and Tylissus.**—In his earlier excavations at Argos W. VOLLGRAFF found, and published in *B. C. H.* XXXIV, 1910, pp. 331 f., part of a treaty between the Cretan cities of Cnossus and Tylissus, evidently made through the arbitration or mediation of Argos (cf. *A. J. A.* XIX, 1915, p. 349). In 1912 he discovered another considerable fragment joining the top of the first stone. It is published with a translation and commentary, in which are included further notes on the first fragment, in *B. C. H.* XXXVII, 1913, pp. 279-309 (pl.). At the end of the article are a number of brief notes on previously published Argive inscriptions.

ATHENS.—**Recent Discoveries.**—In *C. R. Acad. Insc.* 1919, pp. 28-37 J. SVORONOS announces three important archaeological discoveries, all of which are concerned with numismatics. 1. G. Sotiriou has discovered in Elis the location of the mint established in 1246 by Guillaume I de Villehardouin. It was in the donjon of the Frankish fortress Clairmont. 2. In the fort at Cape Sunium the ancient mint known as that of the hero Stephanephoros has been found. An archaic relief representing the hero in the act of placing the crown on his head came to light and will soon be published. 3. A small gold coin, of which a variant was previously known, has recently been discovered in Athens. It is $\frac{2}{3}$ of a hecte, and belongs to the series of gold staters which have a sacred basket as a symbol in the field. Instead of having the head of Athena as its type it has an aegis decorated with the Gorgon's head. In style it is identical with the silver coins of Demetrius Poliorcetes. In 296-294 when Demetrius was besieging Athens the tyrant Lachares melted down the sacred treasure of the Athenians for money. This treasure consisted chiefly of one hundred baskets of gold accumulated by Lycurgus and the gold, particularly the aegis, of the Athena Parthenos. Svoronos argues that the series of gold coins was made at this time, and that in the two little coins bearing the aegis we have some of the gold which once formed part of the aegis of the Athena Parthenos of Phidias.

Attic Inscriptions of the Imperial Period.—In *B. C. H.* XXXVIII, 1914, pp. 351-443 (22 figs.) P. GRAINDOR comments on thirty-seven Attic inscriptions of the imperial period, including fifteen hitherto unpublished. Five relate to Herodes Atticus and his family; eight determine with greater precision than has been possible the dates of several archons; four relate to Hadrian. The commentary is very detailed, dealing with the text, the personages named, chronology, and the correction of the views advanced by earlier editors.

The French School in 1917-18.—In *C. R. Acad. Insc.* 1919, pp. 162-180 T. Homolle reports upon the activities of the French archaeological schools at

Athens and at Rome during the year 1917-18. In Greece the inscriptions at Delphi were studied, and at Delos some interesting discoveries were made such as the complete line of the wall of Triarius erected against the pirates in 69, several new streets near the theatre, and scanty remains of the Hippodrome. Archaeologists coöperated with the French army at Salonica. In this connection a thorough study of the monasteries of Athos was undertaken and thousands of photographs made. At Rome two members of the school remained and a report of their studies is given.

DELOS.—Excavations in 1912-1913.—During 1912 the French campaign at Delos was partly devoted to examining the Stadium near the Gymnasium excavated in 1911, partly to clearing the Jewish synagogue south of the Stadium (see A. Plassart, *Mélanges Holleaux*, pp. 201-215; *R. Bibl.* XI, 1914, pp. 523-534), and partly to excavating a series of private houses east of the Stadium, which were further studied during the next year. The results are fully described in *B. C. H.* XL, 1916, pp. 145-256 (plan; 43 figs.) by A. PLASSART, who directed the work in company with the late Charles Avezou (killed in action in the East in 1915). Five houses in one insula and two in another, with their adjacent shops, were completely cleared, as well as the streets bounding them. They show the usual construction and the general character of the houses excavated elsewhere on the island. All but one are built around courts and are more than one story high, but none are of special magnificence. It is possible that the one story building, which has a peculiar plan may not have been a dwelling, but its use is unknown. Nothing indicates that the buildings are earlier than the Graeco-Roman period, and, apart from the Jewish synagogue, the quarter seems to have been unoccupied after the sack by Mithridates in 88 B.C. Each house and shop is described in detail. Against the wall at the entrance of one house is an altar, and both the altar and the wall adjacent are decorated with the most important series of liturgical paintings yet found on Delos. It includes a libation, the sacrifice of a pig, scenes from contests, apparently in honor of the Lares and Genius of the family, and a large painting of Heracles. This house was occupied in the first century by an Italian, Q. Tullius Q. f., as is shown by an inscription in Greek and Latin on the base of a (lost) statue erected by three of his freedmen. Other houses were also decorated with paintings, all of which are noted with great precision. The only sculpture worthy of note was a Hellenistic herm with the head of a youthful satyr. A novelty in Delos is a large and deep (*ca.* 6.15 m.) well with a subterranean staircase leading down the interior to the water. When discovered the water was 1.50 m. deep, and reached to the twenty-third step.

Inscriptions from the Gymnasium.—Thirty-one inscriptions found in or near the Gymnasium of Delos are published in *B. C. H.* XXXVI, 1912, pp. 387-435 (pl.; fig.) by A. PLASSART. Eight date from the period of independence, the rest from the second Athenian rule. Among these latter is a list of fifty-six gymnasiarchs from 166/5 to 112/1 B.C. The office is annual but it appears that in one year there were two incumbents. Among the numerous dedications is one of Ptolemy X, Soter II, dated in 111/0 B.C., in which the king calls himself eldest son of Euergetes II, showing that he adopted this title before 108 B.C., the accepted date. *Ibid.* pp. 436-438, P. ROUSSEL dates the beginning of the list of gymnasiarchs in 167/6, doubts two officers in one year, and discusses the change made in 142/1, when the gymnasiarch was

chosen by the governor of the island and the frequenters of the Gymnasium, that is, the greater part of the free male population. *Ibid.* pp. 661-666 A. PLASSART and C. AVEZOU add five inscriptions, including one copied by Ciriaco of Ancona, to the inscriptions from the Gymnasium.

DELPHI.—New Inscriptions.—In *B. C. H.* XXXVIII, 1914, pp. 21-37 (5 figs.) G. BLUM publishes three inscriptions found at Delphi in 1912-1913. The first, a mere fragment, is part of a dedication by Attalus, and confirms the attribution to this king of the East Portico and its terrace. The second is apparently a fragment from the base bearing the statues of the Aetolian generals (Paus. X, 15, 2). The third is a long decree of the Amphictyonic Council in honor of Nicostratus of Larissa, who had been hieromnemon and ambassador to Rome. It is dated in 184-183 B.C. and throws light on the reconstitution of the Council in its traditional form and the relations of Athens and other Greek states to the Council and to Rome.

ORCHOMENOS (ARCADIA).—Excavations and Inscriptions.—In *B. C. H.* XXXVIII, 1914, pp. 71-88 (3 pls.; 16 figs.) G. BLUM and A. PLASSART describe briefly the results of a short excavation in 1913 at Orchomenos in Arcadia. In the upper city the terrace of the Agora was found to contain a long stoa on the north side and at a right angle to this on the east a rectangular hall, probably the Bouleuterion. On a lower terrace the temple and altar of Artemis Mesopolitis were cleared. Farther north the foundations of a rectangular structure were discovered, and beyond this the theatre was partially excavated. In the lower town the foundations of a Doric hexastyle peripteros, 100 feet long and dating from the end of the sixth century, were uncovered. The smaller objects found included an archaic Dionysiac relief, small bronzes, and terracottas. The excavations confirmed the statement of Pausanias (VIII, 13, 2) that in his day only the lower town was inhabited. *Ibid.* pp. 447-478 (12 figs.), the same authors begin the publication of the inscriptions discovered by them. These include the partially erased dedication on the base of a statue of Areus, king of Sparta, and a number of votes of proxeny, inscribed on small bronze tablets found for the most part in the "Bouleuterion." The publication of the inscriptions is continued *ibid.* XXXIX, 1915, pp. 53-134 (4 figs.). A stele found in the temple of Artemis Mesopolitis contains a minute description of the boundary between Orchomenos and Methydrium, but unfortunately none of the landmarks used can be identified. In view of the political situation the probable date of this agreement is 369 B.C. The dialect of the inscription is treated in great detail. The excavations also brought to light the upper part of the cippus containing the treaty between Orchomenos and the neighboring Euaemon (*I. G.* V, 2, 343). It shows that the document was continuous, commencing on the front of the stone, continuing on the left face, and concluding on the right. It may be dated about 360-350 B.C. The text of both new and old fragments is printed with a translation and commentary. Five fragmentary inscriptions are also published, and a complete list of the coins found or bought during the excavations. The article concludes with additional notes on the inscriptions published before and historical comments on the decrees of the Aetolian league found at Thermon and published by G. Soteriades in *Ἀρχ. Δελτ.* II, 1915, pp. 45-58.

PHARSALIA.—A Cave of the Nymphs and Chiron.—In *B. C. H.* XXXVI, 1912, pp. 668-669, N. I. GIANNOPOULOS announces the discovery on the moun-

tain Prasinovouni near Pharsalia of a cave which an inscription shows was dedicated to the Nymphs and Chiron. *Ibid.* XXXVIII, 1914, p. 479, A. S. ARVANITOPOULOS points out that he discovered the inscriptions on rocks near Pharsalia and published an account of them in *Πρακτικά*, 1910 and 1911.

PHOCIS.—**New Inscriptions.**—In *B. C. H.* XXXVII, 1913, pp. 443-446, C. AVEZOU and G. BLUM publish seven inscriptions from various sites in Phocis. All are short and fragmentary, except a stele from Hyampolis containing two decrees of proxeny in favor of Orchomenians.

TEGEA.—**New Inscriptions.**—In *B. C. H.* XXXVI, 1912, pp. 353-386 (12 figs.) K. A. ROMAIOΣ publishes with a full commentary fourteen inscriptions found at various times near Tegea. They include an archaic fragment of the end of the sixth century, a bronze foot bearing the words *Πολέας έπολες*, an architectural fragment with specifications about an *εφοδος*, a long but badly damaged fragment of a *lex sacra*, lists of names, and honorary and votive inscriptions.

ITALY

CAVA DEI TERRENI.—**A Hoard of Coins.**—In 1907 a hoard of coins was found at Cava dei Terreni by a peasant. He disposed of some of them, and of these ninety Greek coins and forty-seven pieces of *aes grave* were published in *Not. Scav.* for 1908, pp. 84-85. The rest were seized by the carabinieri and, since the trial and condemnation of the finder, have been in the possession of the tribunal of Salerno. They are now transferred to the Naples museum and an account of them is given *ibid.* XV, 1919, pp. 268-269 by M. DELLA CORTE. They are seventy-five in number and, with the exception of three Roman coins, are from Campanian and Sicilian towns; twenty-six are from Paestum.

ESTE.—**Miscellaneous Discoveries.**—In the park of the Countess Albrizzi at Este numerous ruins of walls were found, with fragments of tiles, one of which was stamped with the name of C. Corelius Celer; also a tragic mask of Luna marble, and other fragments in marble. The most important find consisted of three handsome mosaic pavements of rooms the walls of which had entirely disappeared. One of these had in its centre a picture of a vase with handles, resembling a crater, above which was the inscription, *salvis amicis felix hic locus*. (ALFONSO ALFONSI, *Not. Scav.* XV, 1919, pp. 259-261.)

FONTANA ELICE.—**Miscellaneous Antiquities.**—In *Not. Scav.* XV, 1919, pp. 263-265, A. NEGRIOLI reports the discovery at Fontana Elice of five or six tombs of the Villanova period and seven of the Roman period, along with various antiquities: fibulae, and fragments of pottery and terracotta.

GRIZZANA.—**An Etruscan Tomb.**—In *Not. Scav.* XV, 1919, pp. 266-268, A. NEGRIOLI reports the discovery of an Etruscan tomb of the middle of the fifth century B.C., with vases.

IMPRUNETTA.—**An Early Etruscan Sanctuary.**—In *Not. Scav.* XV, 1919, pp. 210-215, E. GALLI gives an account of the discovery, in the fall of 1917, of a very early Etruscan sanctuary at Impruneta, in the province of Firenze. In connection with the excavations there were found some Roman coins, fragments of pottery, and three small bronze figures, dimensions not given, called by the writer Apollo, Aphrodite, and Mars; also a bronze foot belonging to a larger statue.

MAGRE.—A Pre-Roman Sanctuary.—In *Not. Scav.* XV, 1919, pp. 169-207 (32 figs.), G. PELLEGRINI describes the discovery of a pre-Roman sanctuary at Magre (Vicenza), about a kilometer southwest of Schio, on an isolated hill. Attention was called to the site by the chance discovery of pieces of stag-horn inscribed with primitive characters, and part of a leaden bar. Systematic excavations were made in 1912, but a full report is now given for the first time. What appears to be the *favissa* of a temple was unearthed and numerous objects in bronze and stone were found. Most interesting of all are the stag-horns, of which thirteen are entire and eight others in a fragmentary condition, suggesting a cult of Artemis-Diana. The horns are inscribed in the Venetic alphabet with one or two noteworthy peculiarities of an archaic nature. The language, however, is not Venetic. It is a dialect strongly affected by Etruscan influences and was the language of a people who may have been the direct descendants of the Euganei.

MONTEVEGLIO.—Bronzes of the Villanova Period.—In *Not. Scav.* XV, 1919, pp. 262-263, A. NEGRIOLI reports the discovery at Montevoglio of bronze objects of the Villanova period, for the most part in fragments.

OSTIA.—An Important Inscription.—In *Not. Scav.* XV, 1919, pp. 223-245, G. CALZA tells of the discovery of an important inscription, found in fragments in a late wall near the temple of Vulcan. The inscription consists of two parts, of which the larger gives a list of the *quinquennales* of a *collegium*, and the smaller, the *curatores* of the same college. The inscription contains more than two hundred names, of which one hundred and ninety-eight can readily be deciphered or restored. They are arranged under consuls, beginning in the first list with Ti. Claudius Severus Proculus and C. Aufidius Victorinus of 200 A.D. The list is not complete but comprises the years 200, 210, 218, 228, and 237. The list of *curatores* is for the years 193, 194, and 201. The names of the consuls are in larger letters, as are also those of the regular *quinquennales*. Besides the latter there are under each year numerous *quinquennales d(ecreto) d(ecurionum)*, and it is conjectured by the writer that the latter office was a preliminary to the former. The list is not an *album*, but *fasti*, perhaps of the Sevirii Augustales.

REGGIO AEMILIA.—A Roman Tomb.—In *Not. Scav.* XV, 1919, pp. 261-262, A. NEGRIOLI reports the discovery near the railway station at Reggio Aemilia of a Roman tomb, containing a leaden ossuary, 15.5 cm. in height, with a cover of the same material 22.5 cm. in diameter, a lamp, three perfume bottles of glass, and a badly corroded bronze coin. Since the coin was inscribed "*tribunicia potestate xxxiix*" it must have been coined in the reign of Tiberius between June 27 of 36 A.D. and March 14 of 37. Coins, lamps, and another glass vase were found in the vicinity of the tomb.

ROME.—A Replica of the Maiden of Antium.—The Museo Nazionale delle Terme has recently acquired a small marble torso, 21 cm. high, which proves to be a replica of the Maiden of Antium. The head and the lower part of the body from above the knees are gone. It was found in 1903 between the Piazza Venezia and the Via Fornari. The figure when complete could not have been more than 40 cm. high, but as far as drapery and movement are concerned it is a faithful copy. A small serpent hanging from the right arm suggests that the statuette represented a Hygieia. No other replica of this statue is known. (C. ANTI, *Boll. Arte*, XIII, 1919, pp. 102-106; 5 figs.)

SARDINIA.—Recent Discoveries.—In *Not. Scav.* XV, 1919, pp. 285–331, A. TARAMELLI gives an account of exploration and research on the site of the ancient Cornus in Sardinia during May and June 1916, together with a history of the city. Twenty-four handsome glass vases of divers forms are described and illustrated. He also gives an account of the exploration of the remains of a Roman villa at Sisiddu, of a prehistoric necropolis at Fanne Massa with interesting tombs and numerous vases; further, of Punic tombs at the same place, in the region called Mussori, and at Furrighesus.

SOLFERINO.—Prehistoric Remains.—The collection of peat for fuel from beds which were formerly pools led to the discovery at Solferino of pile-work and other traces of prehistoric lake-dwellers. This part of the peat-beds will be protected and further excavations made. (G. PATRONI, *Not. Scav.* XV, 1919, pp. 257–259.)

SYRACUSE.—The Catacombs of S. Lucia.—In *Not. Scav.* XV, 1919, pp. 270–285, P. ORSI gives a detailed account of the exploration during 1916–1919 of the Catacombs of S. Lucia with a number of inscriptions and paintings.

VETULONIA.—A Roman Street.—In *Not. Scav.* XV, 1919, pp. 216–222, LUIGI PERNIER tells of the discovery of a Roman street and building at Costamurata, one of the three peaks of the elevation on which Vetulonia stands. The street, paved with polygonal blocks of limestone, ran from northeast to southwest and connected with a road of which traces had previously been found. Near by was a wall of large rectangular blocks of stone and other smaller walls belonging to a large room near which was the opening of an ancient well. There were also found fragments of pottery and terracotta, including part of a *puteal* of terracotta probably belonging to the well. The writer gives an illustration and description of a somewhat similar *puteal*, found at Vetulonia in 1898 and now in the museum at Florence.

VILLANOVA.—An Ancient Necropolis.—In *Not. Scav.* XV, 1919, pp. 253–257, PIETRO BAROCELLI gives an account of the discovery of an ancient necropolis at Villanova in October, 1919. Twenty-five tombs were found, none of which was larger than 1.40 by 0.50 m. They showed evidences of the so-called secondary burial, as did the neolithic tombs found at Montjovet in 1909. Their orientation is east and west.

VILLAZZANO.—A Villa with Sculptured Reliefs.—At Villazzano, on the road from Sorrento to Massalubrense, the remains of a large Roman villa have been found with a system of double stairways leading to an upper story. Its location suggests the villa of Pollio Felix (Statius, *Silv.* II, 2). In it a number of sculptures were found: a relief 1.80 by 1.30 m., representing, within a border of volutes of acanthus leaves and branches, a sacrifice to Diana. In the background are a pine, two quince trees, and an oak, typical of the country. Diana, facing to the left, is seated on a rock near the centre of the picture, with a lighted altar before her, and is receiving a sacrifice offered by three youths in tunics. The first of these is the priest, while the other two carry the materials for the sacrifice. Behind the goddess stand two older men, who are shown to be huntsmen by their costume and by the two lances which each holds in his hand. The figure of Diana is of the conventional type. She wears a short, high-girt tunic, with a crescent-shaped diadem on her head and richly ornamented shoes on her feet. A second relief, 1.75 by 1.05 m. and in a fragmentary condition, represents the triumph of Bacchus. The surviving portion shows a

satyr with a curved staff, who is leading the procession. He turns back to look at Silenus, who is riding upon a mule. In the foreground are seen the great heads of two panthers yoked together and at the bottom are the paws of the two beasts and traces of the car on which Bacchus rode. Another bit, restored by the writer from fourteen fragments, apparently belongs to the second relief. It shows the upper part of the figures of a satyr and a maenad. Near the fawn-skin across the satyr's breast is the left arm of a woman, and in the hand a small thyrsus. Other fragments of reliefs represent a group of satyrs approaching an altar, a river deity, and a handsome bell-shaped capital ornamented with acanthus leaves, behind which rise pointed, lance-shaped leaves. The borders and the portrait character of the heads suggest the Flavian period, while other characteristics point to the work of a local sculptor influenced by south Italian art. (A. LEVI, *Not. Scav.* XV, 1919, pp. 241-252.)

FRANCE

BETHISY-SAINT-MARTIN.—**Roman Mile-stones.**—In 1917 workmen widening the road between Bethisy-Saint-Martin (Oise) and the Gallo-Roman ruins of Champlieu discovered parts of four Roman mile-stones. There are thirty fragments in all, some of which still bear traces of red paint. Some letters were painted and not cut. These stones were grouped at the point where they were found at the end of the third century, and the erection of several at the same place was intended to show the allegiance of the town to the reigning emperor. The road was the Senlis-Soissons road. (E. ALBERTINI, *C. R. Acad. Insc.* 1919, pp. 46-55.)

RIVIÈRES.—**A Latin Inscription.**—In *C. R. Acad. Insc.* 1919, pp. 479-484, A. HÉRON DE VILLEFOSSE publishes a votive inscription in Latin recently discovered in the commune of Rivières (Charente). It reads *Julia Malla Malluroni fil(ia) numinibus Augustorum et deae Damonae Matubergnini ob memoriam Sulpiciae Silvanae filiae suae de suo posuit*. This inscription shows that the cult of Damona extended to western Gaul. There was probably a small sanctuary dedicated to local deities at the place where the inscription was found.

GREAT BRITAIN

LONDON.—**A Fragment of the Frieze of the Parthenon.**—The fragment from the frieze of the Parthenon found in 1901 in a rockery (*A. J. A.* VII, 1903, p. 390) has been presented to the British Museum by the owner, Mr. J. J. Dumville Botterell of Colne Park, Essex, and will soon be restored to its original position at the left upper corner of slab XXXV (Michaelis) of the north frieze. (*Boston Evening Transcript*, Aug. 27, 1919, from the *London Times*.)

New Greek Coins in the British Museum.—In *Num. Chron.* 1919, pp. 1-16 (2 pls.), G. F. HILL describes and illustrates some of the more important acquisitions of Greek coins made by the British Museum in 1917 and 1918. Among them is a new type of Metapontum, and a pale gold coin of northern Gaul, one of a hoard of ten discovered by some Canadian soldiers near Lens.

Antiquities from English Collections.—In March, 1919, Messrs. Spinck, of London, offered for sale a collection of antiquities from the Hope (Deepdene),

Peel, Kennedy, Clephan, Hilton Price, and other collections. A résumé of the illustrated catalogue, with notes and four drawings, is given by SALOMON REINACH in *R. Arch.* IX, 1919, pp. 198-201.

NORTHERN AFRICA

CYRENE.—**A Statue of Victory.**—About one kilometre southwest of Cyrene, on the site of the city of Balacrae, there have been found a number of inscriptions and votive sculptures which have been removed to the museum at Bengasi. Among them is a figure of Victory (Fig. 1) which has affinities with the Lemnian Athena of Phidias, but is probably an eclectic work carved in imperial Roman times. Although a piece of decorative sculpture it preserves something of the grandeur of the original which inspired it. (*Cron. B. A.* VI, 1919, p. 37; fig.)

KHAMISSA.—**A New Proconsul Africae.**—In *B. Soc. Ant. Fr.* 1917, pp. 190-192, C. PALLU DE LESSERT publishes an inscription recently found at Khamissa with the name of a new *proconsul Africae*, Valerius Severus. He appears to be the same man who was *legatus* of Lycia and Pamphylia in 130 A.D. He held many important offices.

RABAT.—**Punico-Roman Graves.**—In *B. Soc. Ant. Fr.* 1918, pp. 156-159. R. CAGNAT points out that several Roman or Punico-Roman graves have recently been discovered at Rabat in the Touarga quarter. Some were incineration graves constructed thus: below a slab was an amphora, or two amphorae, one fitted into the other, then the burial urn covered with a cup. The inhumation graves were constructed of three slabs of stone. Very little funeral furniture was found in any of these graves. The writer also calls attention to a Latin inscription recently found at Porte des Zaër in which *GN* is used as an abbreviation in place of the common *CN*.

VOLUBILIS.—**New Mosaics.**—Two mosaics have recently been found at Volubilis in a house between the forum and the arch of Caracalla. One, somewhat damaged, is 2.16 m. by 2.60 m. and depicts several men engaged in fishing. One man is preparing to cast a net. Two others near him are so broken that it is impossible to say just what they were doing. In the centre is a seated man fishing with a line and hook. A fish is biting at the hook while five others swim about it. Below the feet of this fisherman is a fish with snakelike body. A few letters of an inscription are preserved. The second mosaic came from an adjoining room and measures 1.77 m. by 2.11 m. A nude man is represented



FIGURE 1.—VICTORY:
CYRENE.

seated on a bay horse facing the tail. The horse is walking towards the right with its head lowered. It has for harness a collar and the upper part of a bridle. The rider clings to the horse's collar with his left hand and with his right holds up a cup by the handle. Above the horse's head and behind the rider is a long streamer. The scene appears to represent a victor with his prize. The drawing in both mosaics is poor but the subjects are portrayed in a rather lively fashion. They are the first mosaics with figures to be found at Volubilis. (A. HÉRON DE VILLEFOSSE, *B. Soc. Ant. Fr.* 1918, pp. 161-164.)

The Statuette of a Mounted Youth.—In *C. R. Acad. Insc.* 1919, pp. 56-59 (fig.), T. REINACH calls attention to a bronze statuette of a youth found by Lieutenant L. Chatelain at Volubilis in November, 1918. It is 49 cm. high and represents a youth who was evidently mounted on horseback, but the horse is missing. The hands are placed as if holding the reins. The statuette dates from the first half of the fifth century B.C. and is almost perfectly preserved, though somewhat oxidized. The headband suggests a victor in a horse race at some important festival.

UNITED STATES

CLEVELAND.—**Classical Marbles.**—In *B. Cleve. Mus.* VI, 1919, pp. 43-45 (4 figs.), L. G. ELDRIDGE publishes three Greek sculptures in the Museum. The latest of the three is a head of Aphrodite from Capri. A vague expression is given to the head by the incomplete working of the details, and comparison with the "Petworth Head" proves that the inspiration for the sculpture comes from Praxiteles. A fragmentary head, probably of the youthful Heracles, is an illustration of the realistic tendency of Hellenistic art; while the third example, a part of a circular altar or fountainhead, is decorated with a typical archaistic relief. The figures preserved on the piece represent Athena and perhaps Hermes, walking to the left. The museum also has some good examples of Roman decorative sculpture. Garden furniture, consisting of table, basin, and four herms, is said to have come from a villa which belonged to a certain Rectina, possibly the wife of the poet Cassius Bassus, who perished in the eruption of Vesuvius in 79 A.D. There is also a little stone urn decorated with putti, garlands, etc. (*Ibid.* pp. 72-74; fig.)

A Roman Mosaic Pavement.—In *B. Cleve. Mus.* VI, 1919, pp. 103-104 (2 figs.), F. A. W. publishes a mosaic pavement, of the first century A.D., of Roman workmanship which has recently been acquired by the Cleveland Museum of Art. The design is conventional and bears little similarity to any others known. The pavement is supposed to have been excavated from the villa of Livia.

NEW YORK.—**The Treasure of Lahun.**—In 1914 W. M. Flinders Petrie discovered at Lahun the tomb of the princess Sat-hathor-iunut, who was probably the daughter of Senusert II of the twelfth dynasty. In a recess in the tomb was found all of the princess's jewelry in perfect condition, except in so far as it had been injured by time. All but a few of the pieces discovered were acquired by the Metropolitan Museum. The most important object was a diadem (Fig. 2) consisting of a broad band of highly burnished gold over an inch wide and large enough to pass around the bushy wig of the period. In front was an uraeus of open work inlaid with lapis lazuli and carnelian. Around

the band were fifteen rosettes riveted to the band, into which was fitted a double plume of sheet gold the stem of which slipped through a gold flower. At the back and sides of the crown were streamers of gold which hung from hinges attached to the rosettes. The whole was over a foot and a half high. This diadem was retained by the museum at Cairo. There were also found two richly inlaid pectorals of the same design, one bearing the cartouche of Senusert II and the other of Amenemhat III. The latter was retained in Cairo. Other objects were a massive collar of large double lion-heads of gold with smaller quadruple lion-heads between; another collar or girdle of large gold cowries with rhombic beads of gold, carnelian, and green feldspar; a necklace of beads of gold, lapis lazuli, and carnelian which probably held one of the pectorals; another necklace of amethyst beads with two gold lion-claw pendants; a pair of deep armlets formed of six bars of gold each bearing two columns of thirty-seven rows of beads which held apart as many rows of minute beads of carnelian and turquoise, and bearing also the name and titles of Amenemhat III in blue and white on a ground of carnelian; also a similar pair of bracelets. Two pairs of small recumbent lions of gold and two pairs of larger gold lions may have been attached to the arms as amulets. Various other amulets of gold with colored inlay were found. The other objects were a pair of copper knives, a pair of copper razors with gold handles, three obsidian cosmetic vases with gold mounting on the brim, base, and lid, a large silver mirror with handle of obsidian richly inlaid, and with a head of Hathor of gold (retained in Cairo); two inlaid gold scarabs (one retained in Cairo), another of lapis lazuli, and a fourth of the same material engraved with the cartouche of Amenemhat III; and finally eight alabaster jars for cosmetics and unguents. The jewelry had

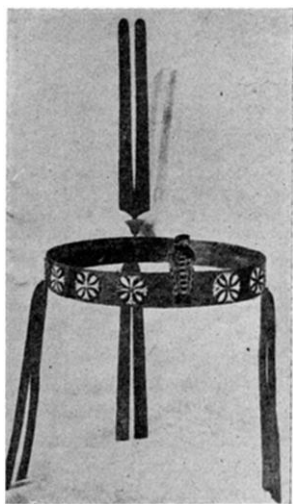


FIGURE 2.—DIADEM OF SATHATHOR-IUNUT: CAIRO.

been placed in three caskets, two of which were of ivory veneer and one of wood. The first two can be restored. The tomb had been plundered, but this jewelry lay undisturbed in the recess where it had been placed at the time of burial. In a recess at the right were four very fine canopic jars in a limestone box. (A. M. LYTHGÖE, *B. Metr. Mus.* December, Pt. II, 1919, pp. 1-28; 26 figs.)

Statues of Sekhmet.—The Metropolitan Museum has recently acquired seven colossal diorite statues of the lion-headed goddess Sekhmet. They came originally from the temple of Mut at Karnak where they were set up by Amenhotep III, but were carried to England about 1830 and have recently been in the collection of Lord Amherst. In *B. Metr. Mus.* October, Pt. II, 1919, pp. 3-23 (22 figs.), A. M. LYTHGÖE describes the many excavations in the temple of Mut and gives the history of the statues of Sekhmet since their excavation.

A Portrait of Herodotus.—The Metropolitan Museum has just discovered in its store-rooms an interesting life-size herm of Herodotus (Fig. 3). It was

acquired twenty-eight years ago and is said to have been found shortly before that time at Benha in Lower Egypt. Bernouilli records five portrait heads of Herodotus, but this one is as good as, if not better than, any of them. It was probably carved in the second century A.D., but goes back to an original of the fourth century B.C. (E. R(OBINSON), *B. Metr. Mus.* XIV, 1919, pp. 171-173; 2 figs.)



FIGURE 3.—BUST OF HERODOTUS: NEW YORK.

PHILADELPHIA.—A Tanagra Figurine.—In *Mus. J.* X, 1919, pp. 20-25 (fig.), S. B. L(UCE) publishes a Tanagra figurine, 24.5 cm. high, representing a woman wearing chiton and himation, leaning gracefully against a pillar and playing double flutes. The subject is unusual. The figure is well preserved and retains much of its original color.

A Black-Figured Scyphus.—In *Mus. J.* X, 1919, pp. 15-19 (2 figs.), Miss E. F. R(AMBO) publishes a black-figured scyphus recently acquired by the University Museum. Heracles is depicted on one side brandishing an axe over Nereus, who is running away, as are two Nereids. On the other side appear Athena, Iolaus, and Hermes followed by a ram. The decoration was intended as a single scene and is a good example of dramatic composition. The vase probably dates from the end of the black-figured period.

A Collection of Ancient Glass.—In *Mus. J.* X, 1919, pp. 156-165 (11 figs.), Miss E. F. R(AMBO) describes a collection of 180 pieces of ancient glass acquired by the University Museum in 1916. They date from the fifth century B.C. to the fourth century A.D., but most of them were made in the century before or after the Christian era. The most interesting piece is a large, iridescent covered jar of turquoise blue.

PROVIDENCE.—Pompeian Wall-Painting.—A fragment of a Pompeian wall-painting recently acquired by the Rhode Island School of Design is published by H. S. HINCKS in its *Bulletin*, VII, 1919, pp. 28-31 (fig.). The subject is a woman holding a lyre, apparently an allegorical representation of the muse of music. The work belongs to the third and best period of Pompeian wall-painting.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

EGYPT

CAIRO.—Tulunide Ornament.—In *Burl. Mag.* XXXV, 1919, pp. 180-188 (3 pls.; fig.), K. A. C. CRESWELL publishes reproductions of stucco ornaments on the soffits of arches which were recently cleared of their layers of coarse plaster in the mosque of Ahmed Ibn Tûlûn, Cairo. Historical data indicate

that the decorations of the mosque were influenced by the slightly earlier ornament at Sāmarrā, and the analysis of the pieces here published is withheld until the large quantity of examples of stucco ornament from Sāmarrā now on their way to the British Museum can be studied.

ITALY

AREZZO.—**An Example of Ceramics by Andrea Sansovino.**—Vasari tells of a terracotta copy by Andrea Contucci, called Sansovino, of an antiquè medal portrait of Galba. Milanese, followed by other commentators on the *Vite*, says that this terracotta is lost. In *Boll. Arte*, XIII, 1919, pp. 30–32 (pl.), A. DEL VITA publishes a majolica plaque in the Arezzo museum which he identifies as Sansovino's head of Galba. It is a strong, forceful piece of modelling. But the principal interest that attaches to the identification concerns the problem of the collaboration of sculptors and workers in ceramics at this time. Vasari says that a splendid terracotta representing the Assumption, made by Sansovino for the church of S. Agata in his native town, was glazed by "della Robbia." But that cannot be the case with the Galba portrait, for the varnish, colors, and technique are unlike those used in the della Robbia shop. A small amount of a peculiar and beautiful red color that is used on a clasp on Galba's mantle leads to the identification of a Tuscan ceramic atelier, that of Cafaggiolo, as the one in which Sansovino's terracotta plaque received its majolica glaze.

ASSISI.—**Andrea da Assisi.**—In *Rass. d'Arte*, XIX, 1919, pp. 33–36, U. GNOLI publishes documents relating to Andrea da Assisi, called the "Ingenious." These notices prove that Vasari was not so incorrect as has been supposed in his account of that artist, who was one of the best pupils of Perugino. But no help is given in the matter of attributing definite work to the "Ingenious" painter.

BOLOGNA.—**Alessandro Menganti.**—In *Boll. Arte*, XIII, 1919, pp. 107–108, C. RICCI calls attention to a Bolognese sculptor of the middle of the sixteenth century, Alessandro Menganti, who is overlooked by historians of art, e.g. he does not even appear in Cicognara's *Storia della Scultura*. This is due to no lack of extant works or of documentary evidence for still others, nor yet to the quality of the sculptor's work, the excellence of which is vouched for by the statue of Gregory XIII in Bologna. A dated portrait of the artist by Passarotti in the Perugia gallery puts the date of his birth in 1531.

FLORENCE.—**Intarsia by Alberti.**—In *L'Arte*, XXII, 1919, pp. 34–36 (4 figs.), A. VENTURI publishes some examples of inlaid marble by Alberti in San Sepolcro. They are of such a type as he describes in *De re aedificatoria*. Among them are the Rucellai and Medici stemmi. These exquisitely designed kaleidoscopic forms are among the most complete expressions of the dreams of the humanist architect.

LUCCA.—**A Madonna by Luca della Robbia.**—In *Burl. Mag.* XXXV, 1919, pp. 49–55 (2 pls.), G. DE NICOLA publishes a recently discovered Madonna by Luca della Robbia. It is in the church of San Michele at Lucca, and, in spite of some bad restorations, its authenticity is clearly proved by comparison with well-known works by Luca. It may be dated about 1440. Mention is here made also of an Annunciation in the little church of San Niccolò, Florence, which is one of the best works of Andrea della Robbia and has hitherto



FIGURE 4.—SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST BY HENRI MET DE BLES: MESSINA.

remained altogether unknown. Permission has not yet been obtained to reproduce this important terracotta relief.

MESSINA.—*New Documents.*—In *Rass. d'Arte*, XIX, 1919, pp. 75–80 (fig.), E. MAUCERI publishes nine documents which throw new light on the fifteenth century sculpture and painting of Messina. Some of the records concern Antonello and other known artists; some give us names that are new in the history of the art of Messina. Besides the documents, a marble tombstone (in the Museo Nazionale, Messina) of a young sculptor of Barcelona, Jairo Sisa, is published here for the first time. It is of interest as offering a new confirmation of the penetration of Catalan art into that of Sicily.

Unpublished Paintings.—In *Boll. Arte*, XIII, 1919, pp. 77–79 (20 figs.), E. MAUCERI describes a number of unpublished paintings of the fourteenth and fifteenth centuries now in the Museo Nazionale of Messina. Some of these have only recently been cleaned so that they can really be seen. A Pietà has been classified under the name of Roger van der Weyden, and though this attribution is too ambitious, the work shows that master's inspiration. A follower of Memling is responsible for a triptych of the Madonna and Saints. Another Flemish triptych of the sixteenth century represents the Crucifixion and Christ under the Cross and the Resurrection. But the gem of the Flemish group is the panel attributed to Henri Met de Bles, representing St. John the Baptist and scenes from his life (Fig. 4). A number of paintings belong to the circle about Antonello: a holy bishop, an altar pala with the Madonna, and the great polyptych formerly in the church of S. Niccolò in Castoreale. The badly damaged central part of a triptych representing the Holy Family recalls the Ferrarese manner. And, finally, the panel of the Rosary of the Virgin, with the fifteen mysteries and the figure of King David, belongs to the first part of the seventeenth century.

MORRA.—*Luca Signorelli.*—In *L'Arte*, XXII, 1919, pp. 9–12 (4 figs.), A. VENTURI publishes four frescoes at Morra, which, though in a very bad and neglected condition, bespeak the greatness of the art of Signorelli. They are: the Last Supper and Christ on the Mount of Olives (two compositions in one compartment of the wall where a door has been cut through, mutilating both paintings), the Virgin of the Misericordia, and the Redeemer.

RAVENNA.—*The Aquarium of the Archbishop's Palace.*—The building recently uncovered at Ravenna during the restoration of the Archbishop's palace, and which is attracting so much attention from students of Ravenna, is identified by C. RICCI in *Boll. Arte*, XIII, 1919, pp. 33–36 (pl.; 2 figs.) as an aquarium. The building is constructed of brick. At its base are a series of arches with niches between and in the springing of the arches. Above this, in the semblance of a cornice, is a row of small rectangular openings that give access to a tunnel extending the full length of the building. Above the cornice is an arcade, not giving access to a room or corridor, but forming isolated niches. A second "cornice" of small apertures surmounts this arcade. The explanation of the construction seems to be as follows: In the niches in the arches below were large reservoirs for fish, tortoises, etc. The "cornice" openings were for nests of free birds of the air, pigeons, sparrows, and the like, and the upper arcade niches, when covered with a netting, served as cages for rare birds. Certain proof of this identification of the building is given by Agnellus in his *Liber Pontificalis*, where, in his life of Giovanni VIII, he mentions the

location of the *vivarium*; this location corresponds exactly with that of the present building. The date also can be approximated. It must be later than that of the Oratorio of S. Andrea (built between 494 and 519) against which it is built, and earlier than Giovanni VIII (archbishop of Ravenna from 777 to 784) in whose *Life* it is mentioned. It seems probable that it was built by Felix, archbishop of Ravenna from 707 to 723, who, returning from Constantinople, built a house called the house of Felix. The style accords with such a date.

ROME.—Correggio.—The old tradition of the complete independence of Correggio is shattered by O. HAGEN in *Z. Bild. K.* XXVIII, 1916-17, pp. 110-120 (12 figs.). In spite of the literary evidence—beginning with Vasari—that Correggio did not visit Rome, sufficient proofs are here set forth to make such a visit certain and thus account for the sharp change in style that appears between the first certain work of Correggio, the Dresden Madonna with St. Francis (1514-15), and his next absolutely indubitable production, the frescoes of the Camera of St. Paul in Parma. It has been contended that he does not show enough antique influence to have visited Rome. The Luna-Diana, the so-called Adonis, the Satyr, and other figures in the Camera of St. Paul refute this argument. Aside from their general classical character, their possible prototypes can be found in definite antique examples. But still more convincing as proof of the Roman visit is the very close parallel—amounting almost to copying—between many of Correggio's figures in the Camera of St. Paul and figures in the Vatican Loggia.

Piero della Francesca.—Again Vasari is confirmed in a passage that has long been doubted by critics. G. ZIPPEL in *Rass. d'Arte*, XIX, 1919, pp. 81-94 (7 figs.) brings together documents, tradition, and stylistic analysis which prove that Vasari was correct in assigning to Pietro dal Borgo San Sepolcro a considerable activity in Rome. In the perspective decoration in the "Greek" room of the old Vatican library, where rich marble columns, elaborate architraves, and other architectural forms are painted with extraordinarily illusionistic effect, we are to recognize the earliest work of Piero in Rome. The date of the document which connects Piero with the painting in a room for the pope—apparently this room—is 1459; so with this we are given a new date in the life and artistic career of the artist. Another important work, which, like that in the "Greek" room, has been assigned to Melozzo da Forlì, can be quite definitely assigned to Piero in its principal execution. It is the famous painting of Sixtus IV giving audience to Platina, now in the Vatican gallery, but formerly decorating a wall of the "Latin" room. The painting was begun by Piero in 1475, but in the following year, because of the loss of his eyesight, he had to turn over the completion of the work to his pupil, Melozzo. It appears from the name by which Piero is referred to in the Roman documents, Pietro di Benedetto dal Borgo, that he is the brother of Francesco di Benedetto dal Borgo, who figures very conspicuously in the documents as architect at the court of the pope. This may account for some of Piero's commissions there.

SASSOFERRATO.—Paolo Agabiti.—In *Boll. Arte*, XIII, 1919, pp. 91-94 (4 pls.), A. COLASANTI ascribes four previously unidentified paintings to Paolo Agabiti from Sassoferrato, who is already known by dated works. The earliest of these is the Madonna between Sts. Francis and Dominic in the church of S. Colombano in Bologna, there attributed to the fifteenth century Bolognese school. The Pietà belonging to Signora Mongiardini Rembadi may be placed

among the artist's works dating about 1511. The Madonna enthroned between Saints, a fresco recently uncovered in the church of S. Esuperanzio in Cingoli (Fig. 5), which has been ascribed by the Venturis to Antonio Solario, is, upon close examination, to be placed among Agabiti's works. The Entombment in the Office of the Register in Gubbio appears to belong to the last period of the artist's activity about 1531.

URBINO.—A *Stauroteca*.—A *stauroteca*, or reliquary of the cross, which was deposited a few years ago in the National Gallery of the Marches at

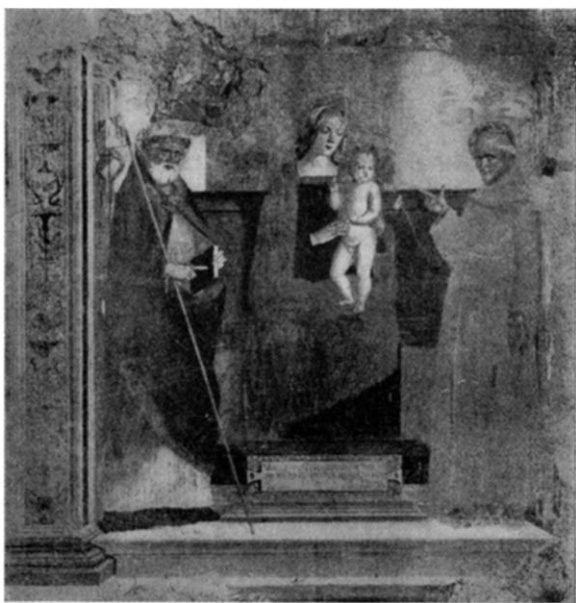


FIGURE 5.—MADONNA AND SAINTS BY AGABITI: CINGOLI.

Urbino is published by L. SERRA in *Burl. Mag.* XXXV, 1919, pp. 105-110 (pl.). The richly adorned figures of Constantine and Helena form the chief interest of its decoration. Though it offers no new iconographical features, it shows a careful restatement of previously employed forms, and in its gorgeous but refined magnificence it finds no equal, perhaps, in any similar work in metal. The advanced character of the decorative treatment would indicate as the probable period of its execution the end of the twelfth or the beginning of the thirteenth century.

PORTUGAL

LISBON.—A *New Dürer*.—In *Z. Bild. K.* XXVIII, 1916-17, pp. 131-132 (pl.), M. J. FRIEDLÄNDER publishes a hitherto unknown painting of the Holy Family by Dürer which shortly before the war appeared in Lisbon and now belongs to Dr. Paul von Schwabach of Berlin. The painting is signed, in the

manner of Dürer's great altar works, with the monogram and beneath that: ALBERTVS DVRER | NORENBERGENSIS | FACIEBAT POST | VIRGINIS PARTVM | 1509.

FRANCE

PARIS.—A New French Primitive.—In *Gaz. B.-A.* XV, 1919, pp. 233-244 (pl.; 2 figs.), G. BRIÈRE writes on a little tondo of the Pietà, a French primitive recently presented to the Louvre by M. Maurice Fenaille. This exquisite example shows some relationship to the larger tondo in the Louvre representing an Adoration of the Trinity by the Virgin and Angels, to the Entombment, also in the Louvre, and to a tondo representing the Coronation of the Virgin in the museum of Berlin. But manuscripts offer still better parallels—the more satisfactory because manuscripts are more often dated or dateable and can be more definitely attributed as regards nationality and even personal identity of authorship. The miniatures executed by Jacquemart de Hesdin offer many points for comparison with the tondo of the Pietà and give the best reasons for affirming the French origin of the latter. It is, then, to the period of great artistic activity that came during the reign of Charles VI, and more definitely to the years between 1390 and 1410, that the new acquisition seems to belong; and it comes, apparently, from an atelier of the Ile-de-France.

SWITZERLAND

BERNE.—A Self-Portrait of Roger van der Weyden.—In 1913 (*Rep. f. K.* XXXVI, pp. 297 ff.) H. Brandt published a study under the title of 'Kunsthistorisches bei einem Mystiker des 15. Jahrs.' *Ibid.* XXXIX, 1916, pp. 15-30 (3 figs.), H. KAUFFMANN makes known the author and title of the treatise there discussed by Brandt and makes a correction in the interpretation of the Latin text which leads to the identification of a self-portrait of van der Weyden in the Trajan tapestry at Berne. The fifteenth century "Mystiker" is Cardinal Nicolaus of Cues (1401-64) and the place cited by Brandt is in his *De visione dei sive de icona liber*. In this, when correctly read, we learn that at the time of his visit to Brussels in 1451, the cardinal saw a portrait of Roger in a splendid painting in the town hall. The portrait is described as looking out from the picture with eyes that follow the spectator. The most probable conclusion is that the reference is to the much praised picture of Justice painted by Roger himself (it was in the town hall until the destruction of the latter in 1695) and that in this picture Roger included a portrait of himself. Fortunately, we have a very faithful copy of this painting made ten years after its completion, *i.e.*, at just about the time the cardinal saw the original. This copy is the Trajan tapestry at Berne, and in it there is a head answering the cardinal's description. Moreover, this head stands out from the rest of the picture in every way: the coloring is altogether different from that of the other faces, the movement and pose is contrary to the rest, and while the other faces are passive expressions of one type, this one is full of vivacity and is almost a caricature in the very individual rendering of features. Further, its location in the composition and the direction of the gaze are thoroughly characteristic of self-portraits that appear in similar compositions of the fifteenth century. It is the earliest portrait of Roger that we have and the only one for which there is contemporary testimony.

GERMANY

AUGSBURG.—Wilhelm van den Broeck.—Some alabaster reliefs in the Maximilian Museum in Augsburg afford the basis for a study of the sculptor, Wilhelm van den Broeck by T. MUCHALL-VIEBROOK in *Mh. f. Kunstw.* XII, 1919, pp. 57–65 (7 figs.). Hitherto that master has been merely a name; none of his works have been thought to be extant. Two of the reliefs in Augsburg, representing the Crucifixion, are signed and dated. The dates are 1560 and 1562, and the signature, “Guilielmus Paludanus,” is the Latinized rendering of Wilhelm van den Broeck—other members of the family are familiar in literature. From documents we learn of the alabaster decoration of an altar for the Dominican church in Augsburg, consisting of reliefs of the Last Supper, the Crucifixion, and the Ascension, with parallel scenes from the Old Testament. Reliefs answering all these descriptions are in the Maximilian Museum, attributed to various masters; but their stylistic qualities mark them without doubt as the work of one master, the master of the signed Crucifixions. A further confirmation of their provenance (from the altar of the Dominican church in Augsburg) is given by two coats of arms on the 1560 Crucifixion. These are the arms of prominent Augsburg families. In Wilhelm van den Broeck’s artistic qualities, which can be very satisfactorily studied in these examples, Italianized and pictorial features predominate.

DANZIG.—Master Francke.—Paintings in Danzig published by H. EHRENBURG in *Mh. f. Kunstw.* X, 1917, pp. 26–31 (3 pls.) aid in the characterization of the Hamburg painter, Master Francke. Scenes from the life of St. Dorothea on an altar-piece from the Danzig church of Mary, and now in the city art museum, are, though somewhat inferior in quality, too closely related to the Hamburg Thomas-altar and the Nykyrko-altar now in the museum of Helsingfors, both by Master Francke, to have been merely influenced by him. They seem rather to be his own work and earlier than either of the altar-pieces just referred to. There are other altar panels in this church which, if not by Master Francke himself, are at least so close to him in style that they are useful in making his manner more clear. They are a representation of the Trinity, which is very similar in arrangement to the Leipzig and Hamburg compositions of the Man of Sorrows, and the Ecce Homo and Entombment. The architecture in the Ecce Homo panel is strongly Italianized; the inspiration probably came by way of Prague.

DARMSTADT.—The Marriage-Bed on the Alexander Casket.—In *Mh. f. Kunstw.* XII, 1919, pp. 66–67 (fig.), S. POGLAYEN-NEUWALL discusses the puzzling nuptial scene on the syncretic casket with scenes from the Romance of Alexander at Darmstadt. This scene has been connected with such prototypes as the marriage of Zeus and Hera on the Selinus metope and Hercules with a Nymph on various ancient gems, etc. But in all these instances the bed is lacking. The real prototype is rather to be sought in vase painting where banquet scenes take a form analogous to that of the Darmstadt casket. Poseidon and Amphitrite on a cylix from Vulci in the British Museum offer an exact parallel.

DRESDEN.—The Cavazzola Picture.—In *Mh. f. Kunstw.* IX, 1916, pp. 62–63 (pl.), J. KOHLER identifies the subject of the incomparable portrait by Cavazzola in the Dresden gallery. It is Giovanni Megli painted at about the age of 44 shortly before the artist died in 1522. The importance of Giovanni

Megli in contemporary history proves the fitness of the interpretation which Cavazzola has perpetuated. The portrait unites the realism of a Velasquez with the metaphysical penetration of a Piombo.

LUBECK.—**Hans Kemmer.**—A pupil of Cranach's school is clearly characterized in *Mh. f. Kunstw.* X, 1917, pp. 1-7 (4 pls.) by K. SCHAEFER, who attributes a number of paintings with a high degree of certainty to Hans Kemmer of Lubeck. The paintings of the St. Olaf diptych in the church of St. Mary at Lubeck were attributed to Grünewald, Lucas Cranach, and Hans Cranach until in 1901 the contract from the Lubeck archives was published, giving in detail the agreement between the *Kaufmannskompagnie der Bergenfahrer* at Lubeck and the painter Johann Kemmer. This document places the date of the work in 1522. The fact that a number of paintings so close in style to this work as to warrant the assumption that they are by the same artist are signed with the monogram H. K. makes their ascription to Johann or Hans Kemmer practically certain. The first of these, representing Christ and the adulteress, in a private collection in Lubeck, is dated 1530. A closer parallel could hardly be found than that between the woman here and a female figure in the Descent from the Cross on the St. Olaf altar. The monogram and the belief that this was a Leipzig production led Friedländer to attribute the work to Hans Krell, but the coats of arms prove that it was commissioned by a Lubeck family. A second work with Hans Kemmer's monogram has the date 1534. It is a small half-length portrait of a woman in the Leipzig museum and has also been attributed by Friedländer and by Bode to Hans Krell. In the provincial museum at Hanover is a *Salvator Mundi* with a pair of donors; the woman here is in feature and especially in costume a sister of the one represented in the preceding portrait. It was painted three years later. A portrait of a man in the hands of a dealer in Berlin was painted in the same year as was the portrait of a woman. The fifth signed work is a so-called marriage plate with a painting of the Trinity, in the Schwerin museum. The date is 1540, and the coats of arms show that we are again dealing with a work of Lubeck. Another less important and much restored work with the artist's monogram represents Christ and a donor and is in the museum for art and cultural history in Lubeck. Its principal interest is that it proves that the artist was still working in Lubeck as late as 1544. Hans Kemmer must have been born about 1495—his birthplace is not known. About 1515 he began studying under Cranach and by 1522 was at work in Lubeck.

WEIMER.—**A New Self-Portrait of Dürer.**—In *Rep. f. K.* XXXIX, 1916, pp. 10-15 (5 figs.), F. RON identifies a drawing in the Weimar museum as a self-portrait of Dürer. It is a careful representation of the nude figure shown to the knees. The example is of special importance because, unlike his self-portraits in Madrid, Munich, and Prague (the last is in the Rosary picture), where the artist shows himself with long curling locks hiding all but the front of his face, the hair is here bound up in a net and the shape of the skull is clearly drawn. The fact that the figure is not intended for any historical or ideal composition is another reason for our having a more realistic presentation here than in the others. The foreign characteristics of the head recall Dürer's own account of his Hungarian paternal descent. The age of the subject and the style of the drawing date the work about 1499.

HUNGARY

BUDAPEST.—Leonardo's Equestrian Studies.—In an extensive investigation of Leonardo's development of the problem of representing a man on horseback S. MELLER (*Jb. Preuss. Kunsts.* XXXVII, 1916, pp. 213-250; 2 pls.; 15 figs.) distinguishes between the drawings which served as studies for the equestrian statue of Sforza and those for the Trivulzio monument. The most interesting result of the research is the demonstration that there are extant both models and copies of models made by Leonardo for these monuments. The four different compositions of horse and rider in the Milanese engraving have been considered copies of Leonardo's drawings, but that they are copies of models is shown by the rectangular pedestals on which the groups are placed and by the fact that in each case there is a support under one of the upraised forefeet of the horse. In two of the groups a vanquished warrior serves that purpose; but in the other two a tree stump is used. An almost exact parallel for the vanquished warrior in one of these compositions is found in a little bronze figure in the collection of Prince Trivulzio, Milan. Whether this is a model from Leonardo's own hand or a copy after such a one cannot be said; that it is not a copy of the engraving is clear from the Leonardesque face, which cannot be seen in the engraving. All these models, represented by the engravings and the bronze figure, are of studies for the Sforza monument. Copies of other variations of the group are to be seen in a silver-point drawing in Windsor and in a pen drawing in the Royal Graphic Collection in Munich. Both of these are clearly reproductions of small models made by Leonardo for the Sforza monument. Leonardo has left few drawings for the Trivulzio monument, but this scarcity is compensated for by a wonderful little bronze model for the group lately acquired by the Budapest museum. This equestrian study is undoubtedly the work of Leonardo (whether he was responsible for the actual casting of the bronze is an indifferent matter) and shows the farthest stage in the development of his investigation—continued through a quarter of a century—of the problem of the plastic representation of horse and rider.

POLAND

CRACOW.—The Czartoryski Raphael.—The much-disputed portrait in the Czartoryski collection at Cracow, which has been assigned now to Timoteo Viti, now to Sebastiano del Piombo, now to Guercino, and occasionally to Raphael is given a new interpretation by O. FISCHER in *Jb. Preuss. Kunsts.* XXXVII, 1916, pp. 251-261 (pl.; 17 figs.). The subject has been as much disputed as the authorship. Attempts have been made to show that it represents this or that youth of royal blood, and it has had a wide acceptance as a portrait of Raphael. But it is now shown that the subject is not a young man at all but a woman! Aside from the fact that the face, hands, and rounded body are those of a woman, the costume is not unusual for a female figure, and the long hair was not worn by men at all in the period to which the portrait belongs. Comparison with the types of women represented by Raphael and his atelier indicates that the beautiful Czartoryski portrait finds its place among those that apparently had as their model the baker's daughter of Trastevere, whom we know as La Fornarina. The work is that of Raphael himself.

SWEDEN

STOCKHOLM.—**Lambert Rycx.**—In *Burl. Mag.* XXXV, 1919, pp. 56–61 (pl.), T. BORENIUS publishes a Virgin and Child owned by M. C. Frisk of Stockholm, which adds to the small amount of information regarding Flemish painters in the art life of Sweden in the sixteenth century. The painting is signed by Lambert Rycx Aertsz or Aertszoon of Antwerp, who spent some years in Sweden, and who has until now been a mere name in art history.

GREAT BRITAIN

LONDON.—**A Dürer Drawing.**—A little known drawing by Dürer, portraying Christ as the Man of Sorrows, which has just been acquired by the British Museum is published by C. DODGSON in *Burl. Mag.* XXXV, 1919, pp. 61–62 (pl.). It is in India ink, and the character of the half destroyed monogram, as well as the appearance of the drawing itself, dates the work about 1501.

A Mosaic Panel.—In *Burl. Mag.* XXXV, 1919, p. 75 (pl.) there is published an ancient mosaic panel recently presented to the National Gallery. The subject is a summary of the apsidal decoration of the Upper Church of S. Clemente at Rome.

Bono da Ferrara.—Two panels in the collection of Mr. Henry Harris, representing St. John the Baptist and St. Prosdochimus, are added by T. BORENIUS in *Burl. Mag.* XXXV, 1919, p. 179 (pl.) to the meagre list of Paduan quattrocento paintings that have come down to us. Stylistic characteristics further mark the panels as the work of a definite follower of Squarcione, Bono da Ferrara. Two of his authenticated works, besides others reasonably attributed to him, are extant.

A Greek Icon.—An icon illustrating a Greek hymn, owned by Mr. N. Giannacopulo, is published by G. EUMORFOPOULOS in *Burl. Mag.* XXXV, 1919, pp. 102–105 (pl.). The type is that which has the Virgin and Child on a large scale in the middle. It is a work of the sixteenth century and is signed by John Baryboze the Chiotie.


A Silver Reliquary Head.—In *Burl. Mag.* XXXV, 1919, p. 129 (2 pls.), M. CONWAY publishes a silver reliquary head lately acquired by Mr. Henry Harris. It is a rare monument, apparently Italian of the twelfth century.

The Costessey Collection of Glass.—In *Burl. Mag.* XXXV, 1919, pp. 26–31 (2 pls.) A. VALLANCE publishes some of the pieces of a collection of glass recently acquired by Mr. Grosvenor Thomas. The most interesting portion of the collection consists of a set of panels from a Jesse window, probably French, of about 1220 to 1240, too early for the motive to have been fully developed. A panel of the fifteenth century representing the Madonna is a superb example of French work. Other important pieces are a Dutch or Flemish Judgment of Solomon and Battle of Rephidim, a German series of scenes from the Passion of Our Lord, and two English armorial shields.

UNITED STATES

BOSTON.—**Flemish Engravings.**—Two engravings by Master W^u recently acquired by the Museum of Fine Arts are published by F. C. in *B. Mus. F. A.* XVII, 1919, pp. 50–52 (2 figs.). They represent St. Bartholomew and St. John. Special interest attaches to this master because of his

relationship to Master E. S. and to Israhel van Meckenem. He served his apprenticeship under the former, and the latter, in turn, worked in his shop.

Brussels Tapestries.—In *B. Mus. F. A.* XVII, 1919, pp. 52–53 (2 figs.), S. G. F. T. describes two Brussels tapestries which had long been lent to the Museum and have now been acquired permanently. They were made about the middle of the sixteenth century by a master-weaver who signs himself . They represent the Battle of Ticinus and Scipio upbraiding Massinissa.

CHICAGO.—**Foliated Initials by Don Simone of Siena.**—In *Art in America*, VIII, 1919, pp. 21–27 (pl.) E. H. WILKINS describes the decorated initials of a beautiful manuscript of the *Genealogia deorum* of Boccaccio recently presented to the University of Chicago. The manuscript dates about 1380–1404 and was made for a friend of the author. It is probable that it is the portrait of Boccaccio himself that appears in one of the initials. Similarity to manuscripts known to be the work of Don Simone da Siena, and to others done under his direction or influence, clearly establishes the authorship of the Chicago manuscript.

CLEVELAND.—**Gothic Glass and Sculpture.**—Among the objects of Gothic art recently exhibited in the Cleveland Museum of Art were windows lately purchased by the Museum and a sculptured group of St. John blessing a kneeling knight lent by Messrs. Parish-Watson and Co. This group is clearly Burgundian in provenance and from an atelier still working in the manner of Claus Sluter. The knight's armor dates it about 1450–1460. Two of the windows are from the early thirteenth century and may from their style be judged as derived from the same workshop as the windows in the cathedral of Le Mans—both influenced by Chartres. The third window is a little later, dating about 1250. (W. M. M., *B. Cleve. Mus.* VI, 1919, pp. 67–70; 4 figs.)

DETROIT.—**Bartolomeo Ramenghi.**—In the *Bulletin of the Detroit Museum*, XIII, 1919, pp. 58–59 (fig.), C. H. B. publishes a Madonna Enthroned between Saints by Bartolomeo Ramenghi, called Bagnacavallo, owned by the museum and but recently put on exhibition. The painting is signed and dated 1529.

NEW YORK.—**Breydenbach's Itinerary.**—A perfect copy of the first edition of Breydenbach's *Itinerary of a Voyage by Sea to the Holy Sepulchre*, dated at Mayence, 1486 (o. s.) and printed by Erhard Reuwich, has recently been acquired by the Metropolitan Museum. Aside from the text, which is extremely interesting, there are large views of Venice, Rhodes, Jerusalem, etc. But from a purely artistic point of view the most important and interesting cuts in the book are the frontispiece and the printer's mark. (W. M. I., JR., *B. Metr. Mus.* XIV, 1919, pp. 215–221; 3 figs.)

A Statue of the School of Troyes.—A limestone polychrome statue of a pilgrim saint, probably St. Savina, of the school of Troyes is published by J. BRECK in *Art in America*, VIII, 1919, pp. 3–6 (pl.). The statue is in the Metropolitan Museum and apparently is assignable to the second decade of the sixteenth century, when, in the revival of sculpture at Troyes, the Gothic tradition still prevailed against Italianism.

A Twelfth Century Bronze.—A bronze base of an altar cross or reliquary of the twelfth century, which is among the recent accessions of the Metropolitan Museum, is published by G. E. P., JR., in *B. Metr. Mus.* XIV, 1919, pp. 222–

225 (fig.). Its principal characteristics relate it to the work of Godefroid de Claire and warrant its attribution to his school.

Early Christian Ivories.—Two fragments of ivory in the Morgan collection of the Metropolitan Museum carved with the same composition, the Ascension, are discussed by J. B. in *B. Metr. Mus.* XIV, 1919, pp. 242-244 (fig.). The iconography is Palestinian (cf. E. T. Dewald, *A. J. A.* XIX, 1915, pp. 277 ff.) and the execution so closely related to Coptic work that it is reasonable to suppose that the ivories were carved in Palestine by Coptic craftsmen in the late sixth or early seventh century.

Holbein's Dance of Death.—A complete set of proofs of the woodcuts of Holbein's Dance of Death, which has recently become the property of the Metropolitan Museum is discussed by W. M. I., JR., in *B. Metr. Mus.* XIV, 1919, pp. 231-235 (4 figs.). The set comes from an English private collection and is made up of examples from various editions.

Gilded and Engraved Armor.—In *B. Metr. Mus.* XIV, 1919, pp. 210-215 (4 figs.), B. DEAN publishes a suit of armor for man and horse which has recently been acquired for the museum. It is almost complete in every detail and beautifully preserved. The date 1527 occurs three times in the ornamentation and the work appears to be French. There is good evidence for the belief that the armor was made originally for the Sieur Jacques Gourdon de Genouilhac (1466-1546), who was a distinguished courtier and warrior at the court of Louis XII and Francis I. The armor has up to the present been preserved in his family and assigned to him.

A Crucifixion by Pesellino.—The principal interest in the small Crucifixion attributed to Pesellino, which was recently bought by the Metropolitan Museum, lies in the landscape background. The part of the landscape in which the figures are immediately placed follows the old formal tradition, but beyond this is seen real landscape, treated in quite modern manner. The influence of Fra Angelico is evident in this innovation. (B. B., *B. Metr. Mus.* XIV, 1919, pp. 155-156; pl.)

Drawings from the Pembroke Collection.—The drawings among the late acquisitions of the Metropolitan Museum to which attention is called by B. B. in *B. Metr. Mus.* XIV, 1919, pp. 136-140 (4 figs.) come principally from the sale of the Pembroke collection in 1917. The earliest of these, probably done by a Sieneese in the middle of the fourteenth century, is a copy of Giotto's mosaic known as La Navicella made for old St. Peter's in Rome. A drawing of a horse with anatomical measurements is now ascribed to Antonio Pollajuolo or his school. The profile of a woman, considered by Berenson as one of Leonardo's studies for the Virgin and St. Anne, and three drawings by Correggio are also from the Pembroke collection. A sketch of St. Catherine by Dürer comes from the Poynter collection.

ST. LOUIS.—**Italian Renaissance Cassoni.**—Two carved walnut cassoni that have recently been acquired by the St. Louis City Art Museum are published in its *Bulletin*, IV, 1919, pp. 2-5 (2 figs.). The more important one is of the late Renaissance period and of Roman provenance, as is indicated by the influence of classical discoveries of that time in the shape of the chest and in the technique and subject matter—the latter is from classical mythology. The chest takes the form of a sarcophagus. The other cassone is Venetian, also of the sixteenth century, but still retaining the rectangular form of the earlier period.

French Renaissance Wood-carving.—An interesting French carved wooden door which may probably be dated in the reign of Francis I has been obtained by the St. Louis City Art Museum. The work shows the blending of the Gothic and the Renaissance at just the period when the French craftsmen, under the influence of skilled workers from Italy, were rapidly forsaking the Gothic style for that of the Renaissance. The portrait-like heads on the door suggest that Ghiberti's gates of the Baptistry at Florence were not unknown to the carvers of this specimen (*Bulletin of the St. Louis City Art Museum*, IV, 1919, pp. 5-7; fig.). A French credence, formerly in the collection of M. Chabrières Arlès de Lyons, and now in the museum, belongs to about the same period as the door just referred to and shows the early manifestations of the inventive fancy of French wood-carvers, which was to come to rich fruition in succeeding centuries (*Ibid.* pp. 8-9; fig.). An important cabinet of the style of Jacques Androuet (ca. 1510-1580), called Du Cerceau, was formerly in the collection of Mr. T. Foster Shattock and on loan at the South Kensington Museum (*Ibid.* pp. 9-10; fig.). Finally, a carved walnut chair in the museum is of the period of Henry II and seems to have been closely associated with him, for the monogram which appears on it is probably that of the king and his mistress, Diane de Poitiers (*Ibid.* pp. 10-12; fig.).

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

NEW MEXICO.—Excavations on the Animas River.—In *Anthropological Papers* of the American Museum of Natural History (XXVI, pt. 1, New York, 1919), EARL H. MORRIS describes his excavations in the Aztec ruin on the Animas River, in San Juan County, New Mexico, during which excavations sixty-nine secular chambers and eight circular kivas were uncovered. A full account of the different finds is given. The writer says that architecturally the ruin is to be classed with Pueblo Bonito. The pottery resembles closely that prevailing at Mesa Verde, and indicates two periods of occupation.

NEW YORK.—Rock Stations.—In *Am. Anth.* XXI, 1919, pp. 139-152, MAX SCHRABISH describes his explorations in 129 rock stations in New York and New Jersey which show evidence of human occupation. Many of these were found along the streams and trade routes but more occur in the mountains. The sites contain animal bones, artifacts, and pottery fragments with typical Algonquin decorations. The writer discusses several geological features which determined which rock stations might be desirable for human habitation.

OHIO.—The Ulrich Group of Mounds.—In the *Ohio Archaeological and Historical Quarterly*, 1919, pp. 162-175 (6 figs.), T. B. MILLS describes the Ulrich group of mounds in Montgomery County. He examined four mounds. These contained a large number of flint implements, marine shell beads, copper objects, etc.

ABBREVIATIONS

Abh.: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Anthr.*: American Anthropologist. *Am. Archit.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A.J. Num.*: American Journal of Numismatics. *A.J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Ann. Arch. Anth.*: Annals of Archaeology and Anthropology. *Ann. Scuol. It. At.*: Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente. *Arch. Anz.*: Archäologischer Anzeiger. *'Αρχ. Δελτ.*: 'Αρχαιολογικὸν Δελτίον. *'Αρχ. Ἐφ.*: 'Αρχαιολογική Ἐφημερίς. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archaeol. Instituts, Athen. Abt.

Beitr. Assy.: Beiträge zur Assyriologie. *Ber. Kunts.*: Amtliche Berichte aus den Königlichen Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World.*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *B. Soc. Esp.*: Boletín de la Sociedad Española de Excursiones. *Boll. Arte.*: Bollettino d'Arte. *Boll. Num.*: Bollettino Italiano di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B.S.A.*: Annual of the British School at Athens. *B.S.R.*: Papers of the British School at Rome. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Cleve. Mus.*: Bulletin of the Cleveland Museum of Art. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mon.*: Bulletin Monumental. *B. Mus. Brux.*: Bulletin des Musées Royaux des arts décoratifs et industriels à Bruxelles. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. R. I. Des.*: Bulletin of the Rhode Island School of Design. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Com. Rom.*: Bullettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Pal. It.*: Bullettino di Paletnologia Italiana. *Burl. Mag.*: Burlington Magazine. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. Arts.: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum. *Cron. B. A.*: Cronaca delle Belle Arti.

Eph. Ep.: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times.*: The Expository Times.

Gaz. B.-A.: Gazette des Beaux-Arts. *G.D.I.*: Sammlung der griechischen Dialekt-Inschriften.

I.G.: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A.J.A.* IX, 1905, pp. 96-97). *I.G.A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I.G. Arg.*: Inscriptiones Graecae Argolidis. *I.G. Ins.*: Inscriptiones Graecarum Insularum. *I.G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I.G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

Jb. Arch. I.: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J.A.O.S.*: Journal of the American Oriental Society. *J. B. Archaeol.*: Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J. E. A.*: Journal of Egyptian Archaeology. *J. H. S.*:

Journal of Hellenic Studies. *J. Int. Arch. Num.*: Διέθνῃς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens). *J.R.S.*: Journal of Roman Studies.

Kb. Gesamtvver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kunstchr.*: Kunstschonik.

Mb. Num. Ges. Wien: Monatsblatt der Numismatischen Gesellschaft in Wien. *Mh. f. Kunstw.*: Monatshefte für Kunstwissenschaft. *Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palästina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot.) *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst. *Mus. J.*: The Museum Journal of the University of Pennsylvania.

N. D. Alt.: Nachrichten über deutsche Altertumskunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuovo Bullettino di Archeologia cristiana.

Or. Lit.: Orientalistische Literaturzeitung. *Or. Luz*: Ex Oriente Lux.

Pal. Ex. Fund.: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά*: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

Rass. d'Arte: Rassegna d'Arte. *R. Tr. Eg. Assy.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artistica-arqueológica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ép.*: Revue Epigraphique. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzesa di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm.-Germ. Kb.*: Römisch-Germanisches Korrespondenzblatt. *Röm. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

W. kl. Phil.: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palästina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assy.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Altertumsvereins. *Z. Num.*: Zeitschrift für Numismatik.